

The Stage and Its Attractions

'La Tendresse' Is View of Different Side of Triangle

Plot Accentuates Divergence Between French Stage and Ours—Alfred Lunt as a Dashing French Sportsman—The Only Melodrama Possible.

By LAWRENCE REAMER.

HENRI BATAILLE has written in "La Tendresse," which has served as a beautifully acted means of beginning the season at the Empire Theater, a searching analysis of certain phases of life in France. Perhaps it would be more exact to say that his study of the relations between a man and a woman who is not his wife is true to Paris. What will interest most playgoers of other lands before whom this drama may be shown will be the final extension of the three cornered domestic arrangement which has for so many years served as the inspiration of the Gallic playwrights.

Experience has accustomed a public which sees plays from every land to the jealousy of the husband or the wife of one another. The watchful woman, anxious to prevent the slightest detour from the straight and narrow path of married life, is as familiar as the suspicious and unhappy man who suspects his wife.

But the French playwrights have passed beyond the limitation of any such banal domesticity. It is not the wife that the man suspects. It is his mistress. It is she who makes him miserable in his jealousy. It is she who must be watched by his spies. Of course there happens to be in this case no wife. The mistress takes her place.

Brieux has already shown how the light of love may become more of a burden than a wife to whom a man may be married by a whole College of Cardinals. Now other playwrights have accepted his view. Foreign nations may observe the new French domestic arrangement, in which the man is broken, aching and lost to all happiness not because his wife but his mistress plays him false. Thus is the French theater removed still one degree further from our own in sympathy.

"Casting by Type" and Its Evils.

The artistic evil of what the actors call casting by type is not unknown to theatergoers, even if they are not familiar with the process by this name. Yet they are aware of the consequences of selecting players because they look like the men and women they are supposed to incarnate, yet do not mentally know how to express their emotions.

How much less artistic, however, is the method of collecting the actors for a play by depending altogether on their reputation. Yet how often is this young woman or that young man chosen from out the multitude of players because of the reputation he or she has previously made.

It is at least a protection to the manager that he can refer to the eminence of his artists, even if they do not happen to fit the particular task for which he has selected them. They are at all events well known. How often does this fame alone account for the actors that are to be seen at unconvincing tasks in some of the most important of the New York theaters? Take, for instance, Alfred Lunt in the play which Clare Kummer has made out of "Banco." The young Count de Lussac is a dashing sportsman of a type more common abroad than here. He is a passionate gambler. So the first act finds him seated at the gaming table for eighty-four hours, pushing, as it were, the run of luck which is his.

In the same spirit he prevents his wife from her marriage with the man who had rescued her from the gambling rooms when her husband refused to depart. He is always the impatient sportsman, taking long chances on winning everything he may want in life, however hazardous his stake may be. Such is the young aristocrat of the French play.

Anybody who has ever seen Alfred Lunt's artistic performance in "Clarence" knows just how closely he resembles such a personage. It is entirely possible to conceive of Mr. Lunt playing solitaire passionately. He might even lose himself completely in chess. But his is not a dashing personality. As a reckless, headstrong gambler, taking all sorts of chances, whatever the hazard may be, he is difficult to realize. But it is just such a man he must be in "Banco."

All who know Mr. Lunt's professional expedients can see him opening and shutting his eyes part of the time and during the rest staring at the characters through half closed lids. Laura Hope Crews, now a charming comedienne, used to have this same peculiarity of method. It seemed impossible for her to act unless she looked like a baby, freshly spanked, wrinkling up its nose for a supplementary cry. For years Miss Crews indulged in this decided mannerism with no protest from her admirers.

Finally the inappropriateness of the nerve to a thing of the past. Even such a popular specimen as "The Whip" would probably fall now to create any effect.

"East of Suez" as Melodrama. "East of Suez" is the kind of melodrama suited to the theatergoer of the day. It has no more serious attempt to deal with the question of the Eurasian girl on her native heath than "The Whip" did to give a genuine picture of life in England. The play by Mr. Maugham does aim to keep the spectators always thrilled by the actions of these Orientals under such unusual conditions as they are brought together in the play.

This is the only kind of melodrama possible in the playhouse of the spoken word to-day. To the mind of the writer, the new play at the Eltinge accomplishes its purpose admirably. The plotting Oriental with their sinister warfare against the English, the Eurasian girl surrounded by her European lovers against the mysterious Chinese background, the contrasting natures and ideals of life—they seem the best kind of melodrama possible to the stage to-day.

A Literary Jekyll and Hyde. W. Somerset Maugham is a literary Jekyll and Hyde. Or maybe he is more like the little girl who had the little curl right in the middle of her forehead. At all events, his works vary widely in quality. "The Circle" was about the nearest approach to high comedy that the English stage, which excels in this special department of the drama, has brought forth in years. "Our Betters" was a finished essay in satirical comedy. "Too Many Husbands" was not only expert, but a rather fine kind of farce.

In comparison with these plays the inept "Caroline," "The Explorer," and so many of his predecessors fall considerably below the first rank. Yet not even the best of the dramas seem by any conceivable chance the work of the man who wrote "Of Human Bondage," or "The Moon and Sixpence." Such are the heights and depths of Mr. Maugham's achievements!

Now there comes from his pen, for A. H. Woods, a melodrama of life in China. The literary quality of the works already mentioned may have varied, yet it was always present in some degree. But there is no suggestion of that phase of the playwright's skill in "East of Suez." He has made his work profoundly interesting in the manner of melodrama. He has made of the play the only kind of melodrama that the cinema has left to the theater.

Daredevil, breakneck, hair raising, physical incidents are no longer possible in the spoken drama. They can

Players to Be Seen in Some of the Latest Attractions



MISS JOSEPHINE VICTOR
DOLLY JORDAN
OPENING
DAILY'S
FORMERLY
THE
632 STREET
THEATER

MISS JANE COWELL
"MALVALOCA"
EQUITY'S 482 STREET
THEATER

MISS VIVIENNE SEGAL
and
THORPE BATES
"THE YANKEE PRINCESS"
KNICKERBOCKER

MISS WILDA BENNETT
and
WALTER WOLF
"THE LADY IN ERMINE"
AMBASSADOR



MISS HELEN HOLMES
"THAT DAY"
at the
BIJOU THEATER

New Features in Vaudeville

Miss Sophie Tucker and Miss Bessie Barriscale Among Feminine Stars at the Palace.

Miss Sophie Tucker returns to the Palace this week after having completed an engagement in London. She will be assisted in her new comedy songs by Ted Shapiro and Jack Carroll. Miss Bessie Barriscale will appear in a new playlet, "Picking Peaches," by Howard Hickman. Vincent Lopez and his orchestra remain with a recital of new numbers and new effects. Others will be Ned Wayburn's Dancing Dots, Harry Burns and company, Melinger and Donaldson, Joe Rome and Lou Gaunt, the Hesedus Sisters and Merlon's Dog Actors.

The chief acts at other vaudeville houses follow:

RIVERSIDE—Miss Alice Brady, Charles O'Donnell and Ethel Blair.
EIGHTY-FIRST STREET—George Moore, Wallace Reid and Miss Bebe Daniels in the photoplay "Nice People."
LOEW'S STATE—Vera Sabini, Harold Lloyd in the photoplay "Grandma's Boy."

PROCTOR'S FIFTH AVENUE—Laura Pierpont and company, Tom Kelly.
PROCTOR'S TWENTY-THIRD STREET—Miss Joella Heather and company, Marks and Wilson.
PROCTOR'S FIFTY-EIGHTH STREET—Bob Albright, Arthur Astill and company.

THRESHOLD REOPENING.

The Threshold Playhouse will open for its second season Monday evening, October 16, with the following bill of new one-act plays: "Trains," by Evelyn Emig; "The Long Box," by Zillah K. Macdonald; "Respectable," by Gladys Hall and Dorothy Donnell Calhoun, and "Here We Are Again," by Robert W. Snedden.

Brooklyn to Have New Orpheum for Keith Vaudeville

Theater With Office Building to Cost \$3,000,000; All Modern Improvements.

Edward F. Albee, president of the B. F. Keith Vaudeville Circuit, announces a New Orpheum Theater for Brooklyn, to be built in connection with a ten story office building, at a cost of \$3,000,000, including the site. Mr. Albee is about to open the new Keith Theater and twenty story office building in Cleveland, built at a cost of \$4,000,000, and has other new houses building and planned.

The New Orpheum will be a memorial to the late B. F. Keith, founder of modern vaudeville and of the Keith Circuit. The plot covered by the New Orpheum measures 251 feet on Fleet street, 163 feet on Gold street, 41 feet on Prince street and 65 feet on De Kalb avenue. The site was assembled with difficulty.

There were sixteen old buildings on the plot, all of them Brooklyn landmarks. The site was bought quietly without the theatrical plan becoming known, but the news became public and the remaining parcels were the subject of long negotiation. Thomas Lamb is the architect of the New Orpheum, which when completed will take over the Keith vaudeville bookings of the present Orpheum, built by Percy G. Williams in 1906.

The New Orpheum will seat 3,500 people and will embody every modern detail in theater construction. One novel feature will be a ladies' smoking room. The dressing rooms for the artists will each have baths and rich furnishings with a roomy elevator to each floor. For the present the office building will be ten stories high, but the foundations and steel skeleton are designed to carry twenty stories, which is to be the final height. There will be stores on either side of the lobby facing De Kalb avenue as well as Gold and Fleet streets.

FOR EAST-WEST PLAYERS.

Gustav Blum, director of the East-West Players, has selected for presentation early in November four new one act plays, two of which have never been produced in America before. They are "Dinner," by Franz Molnar; "Progress," by St. John Ervine; "Fancy Free," by the late Stanley Houston; and "Turtle Dove," a miniature "Yellow Jacket," by Margaret Scott Oliver. Molnar's "Dinner" was published early this year in Smart Set and Ervine's "Progress" in the Saturday Evening Post. Mr. Blum has the permission of both authors to present the plays for the first time.

Seven Plays Come in for Broadway Hearing

MONDAY.

FORTY-EIGHTH STREET—The Equity Players will make their first production of the season with "Malvaloca," a Spanish play by Serafin and Joaquin Alvarez Quintero. In the cast are Misses Jane Cowell, Angela McCahill, Lillian Albertson and Louise Closser Hale; Rolio Peters and Frederic Burt. The production has been staged by Augustin Duncan, with settings by Woodman Thompson.

KNICKERBOCKER—A. L. Erlanger will present "The Yankee Princess," musical comedy, which is the American adaptation of Emmerich Kalman's "Die Bajadere." The book is by William Le Baron and lyrics by Bud de Sylva. Miss Vivienne Segal plays the title role, and others in the cast are John T. Murray, Thorpe Bates, Miss Vivian Oakland and Princess White Deer.

LEXINGTON—Sir Harry Lauder starts his American tour, playing here a week. He will offer an entire change of program, with new songs, as well as several old favorites. The company of entertainers associated with him are Miss Winona Winter, Gintaro, De Pace, the Brothers Gaudsmith and others.

AMBASSADOR—Lee and J. J. Schubert will present "The Lady in Ermine," a musical comedy, with book by Frederick Lonsdale and lyrics by Richard G. Herndon. The cast includes Miss Helen Holmes, Miss Hedda Hopper, George MacQuarrie and Frederick Truesdell.

BIJOU—"That Day," an American play by Louis K. Anspacher, will be presented by Richard G. Herndon. The cast includes Miss Helen Holmes, Miss Hedda Hopper, George MacQuarrie and Frederick Truesdell.

TUESDAY.

DAILY'S—John Cort will present "Dolly Jordan," a romantic play by B. Iden Payne, at this remodeled house, formerly the Sixty-Third Street Theater. The cast will be headed by Miss Josephine Victor, and others will be Bartley Power, Walter Ringham, Whitford Kane and Miss Catherine Calhoun Doucet.

THURSDAY.

BOOTH—Miss Elizabeth Marbury and the Shuberts will present "The Revue Russa," a company of thirty Russian performers brought from abroad. The entertainment has various scenes, ranging from grave to gay.

FRIDAY.

PUNCH AND JUDY—"The Ever Green Lady," a comedy by Abby Merchant, will be presented by David Walliams. J. M. Kerrigan starred it. Beryl Mercer, Robert T. Haines and J. M. Kerrigan will have leading roles. The settings are by Livingston Platt.

SATURDAY.

JEAN BÉDINI'S "Chuckles of 1922," which had the summer run at the Columbia and subsequently played a ten weeks engagement at the Oxford Theater, London, will return to the Columbia for a week, beginning to-morrow. This example of the strides made in the presentation of burlesques in recent years comes back with improvements in its scenic and costume embellishments and with a change of musical and vaudeville features. The cast will include Cliff Bragdon, Miss Norma Barry, "Coo-Coo" Morrissey, Miss Jane May and George Christian. In the vaudeville program are the Sutherland Saxophone Sextet, the Oxford Girls, Betty Burnett and her girls and other acts.

Miss Olympe Dupin and her eleven dancing companions from the Folies Bergere, Paris, who are coming to this country under contract with Minsky Brothers of the Park Music Hall, sailed on the steamship Paris from Havre on September 25 and are due here early next week.

Did You Hear?

About Marquis's New Phrase and Lili Lehmann's Ten Hour Day.

By LUCIEN CLEVELAND.

ON MARQUIS is, of course, to be credited with the invention of "The Old Soak," both in book and play, but it now appears that, without realizing the importance of his gift to the world, he has bestowed on embarrassed humanity another character destined to be enormously helpful under some conditions. This new discovery was made last week, when the friends of a playwright insisted on seeing him after the second act of his play had highly delighted them. In vain they applauded and called. The leading actress shrugged her shoulders, looked helplessly toward the wings and tried, by her pretty pantomime, to make it plain that she could not persuade the dramatist to appear.

But the audience was determined to show him the compliment of a recall, so the clatter continued. Finally a disturbance was heard at the head of one aisle. Applause showed that the dramatist was approaching from that end of the theater. But he did not go far. Waving a cigar in one hand, he walked a few yards down the aisle. It was plain that he was laboring under some excitement. The applause broke out afresh and then ceased as it was seen by those who had turned their heads that he was preparing to speak. But he did not make a speech. Indeed, he confined himself to a single sentence:

"All's been here!" was the extent of his remarks.

Of course Al is the gentlemanly bootlegger and ex-barkeep of "The Old Soak." It is largely through his efforts that the golden tide of alcohol is kept flowing through the play at the Plymouth Theater. So the spectators, applauding their playwright retiring up the aisle, understood the meaning of his crisp oration.

Did a Maid Lose a Job?

When Miss Ruth Chatterton, who made the translation of "La Tendresse," came to the climax of the second act of the play at the Empire Theater she was required to put on a gray velvet cloak with an elaborate collar of silver fox. It was a most expensive garment and undoubtedly expensive. Indeed, it looked as if with a strong pair of opera glasses spectators might find out just what the price had been.

When Miss Chatterton picked up the cloak a red ticket hung from one lapel. It was of those on which the makers usually write such descriptions as whether or not it is a perfect thirty-six and other statistics of this kind. This card dangled in the view of the audience for a while. Then the actress lifted up the cloak and from one sleeve another card was seen to hang. This was white and usually contains the important detail of the price. Soon both tickets disappeared as Miss Chatterton discovered the negligence of the person who was expected to remove such evidences of newness before the garment is taken on the stage. And the audience wondered what happened to the maid later that night.

Lili Lehmann Active at 74.

Mme. Lili Lehmann, the great dramatic soprano who introduced so many of the Wagnerian heroines to the stage of the Metropolitan Opera House, now passes the summers in Salsburg, where she takes her classes of pupils for their seasons. Edward Ziegler, assistant managing director of the opera house, saw her this summer while attending the Mozart performances and found her in remarkable health and looking as regal in bearing as ever.

"You see," she explained to Mr. Ziegler, "I am not able to give any lessons on Sundays. I begin every day at 7 in the morning, and teach until noon. Then I stop for an hour and begin again at 1. Until 6 I continue to teach. So I must really, you know, rest on Sundays."

Mrs. Lehmann, who is now leading such an active life, is about 74.

Just because managers say they don't want any inexperienced beginners and yet in order to learn, an actress must begin at some time, Isabel Withers, who took the place of Lotus Robb in "Kempy," wants to establish a dramatic Chautauqua. She has such a place seems especially necessary because the stock companies are having a hard time fighting the movies and the little theaters are struggling to exist.

Miss Withers, who acted in "The Tavern" also, says: "I believe that if we could organize a dramatic Chautauqua to meet each summer in or about New York, where Mrs. Fiske, John Drew, Otis Skinner, Robert Mantell, Viola Allen, David Belasco, Arthur Hopkins, Mrs. Carter and others prominent in their profession would lecture and act for the newcomers in the profession, it would be of inestimable benefit to the theatrical profession. Imagine these players appearing in the fall play or scenes from the classics of the stage! Imagine the brilliant Mrs. Fiske drawing upon her vast experience as a dramatic star to give the newcomers a generation of there is hardly a dramatic star on the American stage who would not become interested in this symposium. The teachers from all over the United States meet in New York each summer, and from every point of the globe teachers of terpsichore meet here to discuss new dances and perfect themselves. How wonderful would it be to have the players of the stage to combine for such benefits!"

IN UPTOWN THEATERS.

"The Demi-Virgin," the farce by Avery Hopwood, which was played by A. H. Woods at the Shubert-Rivers Theater beginning to-morrow. The cast includes Miss Hazel Dawn, Kenneth Douglas, Glenn Anders, Miss Alice Hegeman and others.

"Lucky Larceny," by Samuel Shipman is coming to the Bronx Opera House under the direction of A. H. Woods. The cast will be headed by Lowell Sherman, Miss Edna Goodrich and Miss Belle Bennett.

"BLOSSOM TIME" MOVING.

"Blossom Time," the Shubert production based on incidents in the life of the composer Franz Schubert, and with score by Schubert, will be transferred from the Ambassador Theater to Jolson's Fifty-ninth Street Theater to-morrow evening and will celebrate on this occasion its first anniversary. The cast remains the same and includes Bertram Peacock, Miss Olga Cook, Howard Marsh, William Danforth, Miss Zoe Barnett and Robert Paton Gibbs.



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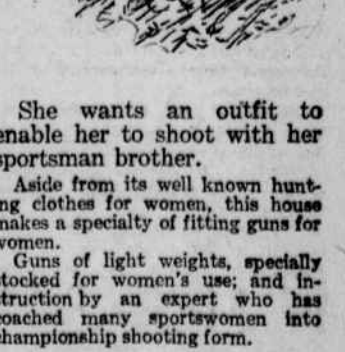
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